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AMERICAN ART NEWS.

VOL. VIII, No. 35.

NEW YORK, SEPTEMBER 17, 1910.

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SPECIAL ANNOUNCEMENT.

The weekly issues of the AMERICAN ART NEWS will be resumed the third week in October.

EXHIBITIONS.

New York.

Blakeslee Galleries, 358 Fifth Avenue—Early English, Spanish, Italian and Flemish paintings.
Bonaventure Galleries, 5 East 35th Street—Rare books and fine bindings, old engravings and art objects.
Canessa Gallery, 479 Fifth Avenue—Antique works of art.
C. J. Charles, 251 Fifth Avenue—Works of art.
Cottier Galleries, 3 East 40th Street—Representative paintings, art objects and decorations.
Durand-Ruel Galleries, 5 West 36th Street—Ancient and modern paintings.
Duveen Brothers, 302 Fifth Avenue—Works of art.
Ehrich Galleries, 463 Fifth Avenue—Permanent exhibition of Old Masters.
Fifth Avenue Art Galleries, 546 Fifth Avenue—Important Sales.
The Folsom Galleries, 396 Fifth Avenue—Selected paintings and art objects.
Gimpel and Wildenstein Galleries, 636 Fifth Avenue—High-class old paintings and works of art.
M. Johnson-Brown & Co., 17 West 31st Street—Objects of art.
The Louis Katz Galleries, 103 West 74 St.—Paintings, engravings, etchings and framing.
Kelekian Galleries, 275 Fifth Avenue—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.
Kleinberger Galleries, 12 West 40th St.—Works of art.
Knoedler Galleries, 355 Fifth Avenue—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.
Macbeth Galleries, 450 Fifth Avenue—Paintings by American artists.
Montross Gallery, 550 Fifth Avenue—Selected American paintings.
Julius Oehme Gallery, 467 Fifth Avenue—Dutch and Barbizon paintings.
Louis Ralston, 548 Fifth Avenue—Ancient and modern paintings.
Scott & Fowles, 590 Fifth Avenue—High-class paintings by Barbizon and Dutch Masters.
Seligmann & Co., 7 West 36th Street—Genuine Works of Art.
Arthur Tooth & Sons, 580 Fifth Avenue—Carefully selected paintings by Dutch and Barbizon artists.
H. Van Slochem, 477 Fifth Avenue—Old Masters.
Yamanaka & Co., 254 Fifth Avenue—Things Japanese and Chinese.

Boston.

Vose Galleries.—Early English and modern paintings (Foreign and American).

Chicago.

Henry Reinhardt.—High-class paintings.

Washington (D. C.).

V. G. Fischer Galleries.—Fine arts.

Germany.

J. & S. Goldschmidt, Frankfort.—High-class antiquities.

Galerie Heinemann, Munich.—High-class paintings of German, Old English and Barbizon Schools.

G. von Mallmann Galleries, Berlin.—High-class old paintings and drawings.

Dr. Jacob Hirsch, Munich.—Greek and Roman antiquities and numismatics.

London.

Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.

Obach & Co.—Pictures, prints and etchings.

Sabin Galleries.—Pictures, engravings, rare books, autographs, etc.

MORGAN BUYS A RAPHAEL.

Mr. J. Pierpont Morgan has placed in his library adjoining his house, at Madison Ave. and 36th St., a painting of the Madonna by Raphael, which he recently acquired. It is much smaller than the work by the Italian master which he bought several years ago, which hangs in the National Gallery in London.

The picture is regarded as of the best period of the noted painter. It is understood that it is to be kept in its present surroundings and is not to be publicly exhibited. It was purchased through Agnew & Co., of London, and formalities connected with bringing it from Europe were attended to by Messrs. Scott & Fowles of this city.

FRENCH EXHIBIT PLAN FAILS.

The project of a representative exhibition of modern French pictures in New York and other large American cities this Autumn, on the same scale as that of modern German pictures held in the Metropolitan Museum two years ago, has fallen through. Mr. Charles De Kay, who went to Paris early in July, to enlist the interest and support of the French Government in the plan, has, it is reported from Paris, been obliged to relinquish any idea of the projects being carried through, at least this year. He is reported to have found indifference on the part of both the Government and artists to engage in the enterprise.

SPANISH ART EXHIBITION.

Word came from Mexico City that a committee of patriotic Spaniards of Mexico have plans under way to provide an exhibition of Spanish art in this city early in the coming winter. They have sought the co-operation of Mr. Archer M. Huntington and hope to hold the exhibition in the Hispanic Museum, but if it is not held there they intend to procure another gallery for it. The same men organized the exhibition of Spanish Art which opened in Mexico city on September 1 in connection with the Mexican centennial celebration and continues throughout the month. The Mexican Government contributed \$35,000 gold toward the building for the art exhibit.

The exhibit to be sent to New York is expected to include about a thousand examples, mainly of painting and sculpture. It is to be entirely of modern work. Some of the painters to be represented besides Sorolla and Zuloaga are Benedito, Garnello, Chicharro, Bilbao, Nogales and Hermoso Martinez.

The committee expresses a hope to satisfy a desire which they see for a better knowledge of modern Spanish art and artists both in this country and the Spanish speaking countries of America, and to this end they purpose sending the exhibition to some of those countries also besides Mexico.

TO SHOW AMERICAN PAINTINGS.

Arrangements are being made in Montevideo, Uruguay, for the display there of the American exhibition of paintings now at Buenos Ayres, Argentina. Mr. Edwin V. Morgan, United States Minister to Uruguay, reported to the State Department that the Mayor of Montevideo had offered a suitable building for the exhibition.

The promoters of the affair are now seeking a guarantee of \$5,000 to cover possible loss from entrance fees. Minister Morgan has been notified that the United States Government is not in a position to furnish the guarantee. In his message Minister Morgan says: "The exhibition is to take place in February next, and the paintings are to be supplemented by additional ones from the United States. Mr. Trask, who was just on a visit to Montevideo, has agreed to undertake the direction of the exhibition on condition that he be given a guarantee of \$5,000 to cover possible loss from entrance fees. This exhibition, if held, will be the first distinctly American exhibition of pictures ever held in South America."



THE OPEN FIRE PLACE.

By Robert Reid.

In Boston Museum of Fine Arts.

Shepherd Bros.—Pictures by the early British masters.

Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.

Victoria Gallery.—Old masters.

Paris.

Canessa Galleries—Antique works of art.

Hamburger Fres.—Works of Art.

Kleinberger Galleries—Works of Art.

Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.

Kirkor Minassian Gallery—Persian, Arabian and Babylonian objects for collection.

Arthur Tooth & Sons.—Carefully selected paintings by Dutch and Barbizon artists.

BUYS A BIG ALMA-TADEMA.

Mr. Frederick C. Penfield has purchased for a large sum, said to be in the neighborhood of \$25,000, Sir Lawrence Alma-Tadema's well-known painting, "A Spring Festival." Many connoisseurs consider this one of the best examples by Alma-Tadema. It was first exhibited at the Royal Academy in 1880, and since then has been seen in many of the principal European galleries.

Some years ago it was bought by a New York art dealer named Garland, and was exhibited in the Metropolitan Museum. On the death of Mr. Garland it was brought to London, where Christie's sold it to the London dealer from whom Mr. Penfield purchased it. The sister picture brought \$35,000 at the recent Yerkes sale in New York.

ART IN NEW ORLEANS.

Dr. I. M. Cline, who has been a resident of New Orleans for about eight years, furnishes an example of what one can accomplish, with artistic taste though limited means. He was convinced that of the many works of art brought over by wealthy Spanish and French families, as heirlooms, or purchases made by citizens of New Orleans, who went back to visit Paris or Madrid; or plunder from various parts of Europe brought over here by fugitive followers of the defeated Napoleon, there must be still some in existence and obtainable. Acting upon this theory, he began a systematic hunt in small shops and out of the way places, and has succeeded in gathering a collection of paintings of rare interest and value.

Among these are to be found "Venus With the Rose," by Diaz, "Meditation," by Millet, portrait of "A Man," by Franz Hals, "A Landscape," by Corot. Besides the Millet and Diaz, Dr. Cline has secured other examples of the Barbizon school. Of the French school he has an allegorical scene on the banks of the Seine, by Nicholas Poussin, in which is represented the ancient chateau of Gaillard, built by Richard the Lion Hearted. The Belgian, Dutch and Flemish painters are represented by several strong canvases: "Judith at the Tent of Holofernes," by Portaels; the "Army of Louis XIV. Attacking the Dutch at Yessell, 1672," by Van der Meulen, but a more artistic work is the "Winter Carnival of 1656," by Jan Van der Meer, of Delft. The most notable of his Flemish paintings is a large canvas supposed to represent "Lot and His Daughters" fleeing from Sodom, by Jan Miel.

There are also some American portraits; a Jenny Lind, a John Slidell, by E. Wood Perry, a Governor Thompson, of New York, and a George Washington; "The Lafittes and Dominie Yore," by John Wesley Jarvis, a curious, little old picture, interesting from a historical viewpoint.

The earlier American landscapists are represented by a marine by Thomas Birch, a Florida landscape by Wyatt and several others. There are more recent pictures of different periods by the California artist, Keith, and a few by local painters, Clegg, Poincy, Boyle and the Woodwards. A landscape by Boyle received high praise from the elder Innes, when he visited New Orleans a few years ago.

OLD LYME (Conn.)

The ninth annual exhibition of pictures painted principally in Old Lyme, Conn., and the surrounding country, was held in the Lyme Public Library on Aug. 31 and Sept. 1, 2, 3, 5 and 6 by the following artists:

Frank A. Bicknell, Charles Bittinger, George M. Bruestle, George B. Burr, William Chadwick, Lewis Cohen, Frank V. Dumond, Will Howe Foote, Walter Griffin, Childe Hassam, Harry L. Hoffman, William H. Howe, Henry R. Poore, Frederic W. Ramsdell, William S. Robinson, Dimitre Romanoffski, Edward F. Rook, Chauncey Ryder, Jules Turcas, Charles Vezin, Clark G. Voorhees, Everett L. Warner, Carleton Wiggins and Guy C. Wiggins.

REMBRANDTS IN AMERICA.

The October "Century" will publish a complete list of the canvases by Rembrandt owned to-day in the United States and Canada, with an article by Louis A. Holman, on the remarkable increase in American purchases of paintings by the Dutch master.

LONDON ART AUCTION SALES OF 1910.

When the marvelous array of art sales during the past season is marshaled again in the mind's eye, the chronicler finds cause for added wonderment in the fact that this unique va-et-vient of the treasures of art should have happened in a year when much business was dislocated by two untoward events—a general election and a national bereavement. At the beginning of the season even the most buoyant of auction-room optimists foresaw only a lean year. Christie's cellars were empty. "Has America at last got it all?" some began to ask. Then suddenly collections began to pour into the

strong-rooms of Kingstreet. The Barbizon triumph in the Day sale of 1909 induced the owners of the Young collection to make arrangements for its advent in the auction-room. The death of Baron Schröder caused his executors to seek an early opportunity of placing his splendid Sèvres and Louis-objets d'art on the market. The volume of ordinary business began to swell, and it so happened that the calamity of King Edward's death occurred at a time when there was a breathing space at Christie's, and no important fixture had to be postponed.

In one memorable year at Christie's

£1,000,000 worth of art properties was dispersed. The fact has become stereotyped in the minds of writers on art sales, and it has even crept into encyclopædias. Let it therefore at once be stated that this year the turnover at auction by this firm exceeds £1,300,000. Towards this huge aggregate the Young and Schröder sales largely aided, as they accounted for nearly £300,000. A large proportion of Christie's business is the sale of works belonging to unnamed owners, but of eponymous properties sold we may quote the following, noting at the same time that the figures are official:

Date 1910.	Owner.	Collection.	Amount. £	Date 1910.	Owner.	Collection.	Amount. £
Feb. 18-21.....	W. Erle Drax.....	Porcelain, Furniture, and Pictures	14,742	June 6-10.....	Tom Waller.....	Engravings, Silver, Porcelain, and Pictures	60,672
Mar. 12-15.....	Sir W. Gilbey.....	Pictures, Drawings, and Engravings	11,068	June 17.....	Sir F. Mappin.....	Pictures	18,480
April 7-14.....	Montague Guest.....	Various	20,242	June 20 and 24.	Lord Armstrong.....	Porcelain and Pictures	31,077
April 12-13.....	H. S. Theobald, K.C.	Etchings and Engravings	34,618	June 22.....	Mrs. K. M. Russell.....	Jewels	15,057
April 25-30.....	I. Falcke.....	Bronzes, etc.	37,230	June 30.....	Alexander Young.....	Pictures	154,069
April 19-22.....	Octavius Coope.....	Majolica, Pictures, etc.	72,305	July 1.....	Baron Schröder.....	Porcelain, Jewels.....	138,058
May 3-6.....	Abel Buckley.....	Pictures, Engravings, etc.	22,375	July 4.....	D. Meinertzhagen.....	Camei and Intagli	14,016
May 27-31.....	Andrew Maxwell.....	Pictures	38,481	July 5-8.....			
June 3.....	and others			July 11.....			

The above represent the chief totals of the season, and beyond them were the results of numerous named and unnamed properties, making up a still larger sum.

Young and Schröder Sales.

The Young and Schröder dispersals will be fresh in the memories of our readers who follow the story of art sales in these columns, yet a glance at the list below of the chief pictures sold during the year sheds a new light on the importance of the Young sale. Nearly half of the works fetching 500gs and upwards will be found ascribed to this astonishing dispersal. "Only trees and water," some will say, as the scoffer once remarked to Corot. "Sometimes water and trees," as Corot gently answered. "The poetry of earth is never dear," sang Keats, and the Barbizon workers were poet-painters near to the red heart of the universal mother. We could have wished to see that Shakespeare of the sky—Constable—from whom the French band derived their inspiration, topping the list, but the greatest Constables are in national or public galleries, and it is sufficient to know that the 8,800gs "Stoke-by-Nvland" was bought for only 100gs in 1860.

Leaving this lengthy list of pictures to speak for itself, one must briefly touch upon other features of the year. The Schröder collection was full of interesting treasures. The Duveens gladly paid 9,000gs for an apple-green Sèvres garniture de cheminée, costing 2,650gs in the Earl of Dudley's sale, 1886; and Mr. Charles Wertheimer, besides giving £4,000 for a Louis Quinze snuff-box (fetching £1,000 in 1895), and the unheard-of sum of 2,150gs for a gold tablet-case, fearlessly re-bought at £10,000 the debated sixteenth century biberon, for which he had bid 15,500gs in 1905. To mention the Bernal sale of 1855 to any modern dealer is to make his mouth water, and it was in the fitness of things that a Celadon vase, worth only 55gs in that year, should bring £4,700 in the Coope sale. The mediaeval bronzes, too, in the Isaac Falcke sale, made astonishing increases, Mr. Charles Davis giving £3,700 for an equestrian group, which, in a country-house sale four years ago, fetched only £120. Acting for a world-renowned owner of art-treasures, the same gentleman paid £4,000 for a pair of English cabinets, once the gift of Queen Henrietta Maria to her confidant, the Earl of St. Albans, and it is no secret that these may rejoin the

Royal collections. On the last day of the season a panel of rare Oudenarde tapestry, devoted, like Corot's chef d'oeuvre, to that mischief of childhood, birdnesting, made 2,800gs. Found in an old lumber-room, it had been bought in a rural sale for £30.

Thirteen years ago an Elizabethan silver-gilt cup with cover made £515 at Christie's, but Messrs. Crichton had to bid £2,350 on its return, and in the Meinertzhagen sale of engravings, a mezzotint of Hoppner's "Sisters," or "Daughter of Sir Thomas Frankland, Sixth Baronet," realized 1,150gs. In the Drax sale of pictures Mr. F. W. Fox, of Pall-mall, paid 100 gs for a solemn and powerful landscape catalogued as by Rombouts. His tenacious opinion that it was by Jacobus Ruysdael was afterwards confirmed by the elect, and the find was subsequently sold at a huge price. That contemporary British landscape art is on the true track to fame was proved by the Maddocks sale, and appreciative sums were given for the works of the late James Charles and Buxton Knight, and for the Amberley idylls of Edward Stott. It is time to give the long list of chief picture prices without further comment.

CHIEF PICTURES AND DRAWINGS SOLD.

Painter.	Title of Work.	Sale.	Price, in gns.	Last Bidder.	Painter.	Title of Work.	Sale.	Price, in gns.	Last Bidder.
Corot.....	Birds-nesters, 26 by 35½	Maxwell.....	13,000	Knoedler.	Corot.....	The Moat, 23½ by 17½	Young.....	1,900	Cremetti.
Constable, J. R.A.	Stoke-by-Nayland	Mappin.....	8,800	Sulley.	Troyon.....	Vaches au Pâturage, 13 by 19	Young.....	1,850	Agnew.
Hoppner, J. R.A.	Hon. Mrs. Parkyns.....	Bunney Hall, Notts.	8,800	Mr. Charles Wertheimer.	Hoppner, J. R.A.	Lady Frances Douglas.....	July 8.....	1,800	A. Wertheimer.
Hoppner, J. R.A.	Hurdy-gurdy player.....	July 8.....	7,550	Mr. Charles Davis.	Corot.....	Matinée de Printemps, 14½ by 21½	Young.....	1,800	Agnew.
Gainsborough, T. R.A.	Raphael Franco.....	July 8.....	6,200	Duke.	Cotes, F. R.A.	Mrs. Macrae.....	July 8.....	1,720	A. Wertheimer.
Corot.....	L'Abreuvoir, 20½ by 32.....	Young.....	6,200	Cremetti	Mauve, A.....	Cattle in Pasture, 24½ by 20	Young.....	1,700	Lefèvre.
Troyon.....	Vaches au Pâturage, 1853, 38½ by 50.....	Young.....	5,800	Agnew.	Raeburn, Sir H. R.A.	R. H. Cay.....	July 8.....	1,650	Colnaghi.
Reynolds, Sir J.P. (P.R.A.)	Lady with hat and feathers, 29½ by 24.....	Coope.....	5,500	Agnew.	Orchardson, Sir W. Q.	Duke's Antechamber, 40 by 74	Coope.....	1,600	Gooden and Fox.
Corot.....	Evening glow, 13 by 21¾	Young.....	5,450	Tauber.	Maris, J.....	La Chaumière, 26¼ by 32½	Young.....	1,600	Lefèvre.
Hoppner, J. R.A.	Mrs. Augustus Phipps.....	May 6.....	5,100	Agnew.	Daubigny, C.F.	Autumn, 1858, 7¼ by 14.....	Young.....	1,600	Reinhardt.
Maris, M.....	L'Enfant Couchée, 1873, 13½ by 20½	Maxwell.....	4,900	Reid.	Corot.....	Soleil couchant, 18 by 14½	Young.....	1,600	Agnew.
Millais, Sir J. E., P.R.A.	Chill October, 1870, 55½ by 73½	Armstrong.....	4,800	Agnew.	Corot.....	Picardy, 13¼ by 16¼	Young.....	1,550	Arnold and Tripp.
Israels, J.....	Shipwrecked Fisherman, 50 by 94½	Young.....	4,600	Young, for National Gallery.	Hoppner, J. R.A.	Viscount Lascelles.....	July 8.....	1,550	Knoedler.
Daubigny, C.F.	Ferry, 1864, 24¼ by 39½	Young.....	4,300	Duke of Marlborough.	Nambyth, P.	Leigh Woods.....	Vasseur.....	1,550	Agnew.
Corot.....	Mantes la Jolie, 17½ by 21	Young.....	4,150	Agnew.	Rembrandt.....	Gentleman with light hair, 38 by 33	May 6.....	1,520	Agnew.
Gainsborough, T. R.A.	Landscape with Cattle.....	May 6.....	4,000	Sir Hugh Lane.	Corot.....	The Pond, 11 by 21.....	Young.....	1,500	Wallis.
Daubigny, C.F.	Bords de la Cure, 1867, 32¼ by 59	Young.....	3,700	Wallis.	Daubigny, C.F.	L'Inondation, 1875, 15 by 26	Young.....	1,500	Agnew.
Steen, Jan.....	Sick Lady, 16½ by 14½	Coope.....	3,250	Sulley.	Daubigny, C.F.	Cattle Grazing, Sunset, 1872, 14 by 26	Young.....	1,450	Agnew.
Mauve, A.....	Turning the Furrow, 12½ by 27	Young.....	3,150	Boussod Valadon.	Harpignies.....	Sentier à St. Privé, 1895, 23½ by 32	Young.....	1,450	K. Clark.
Maris, J.....	Entrance to Zuyder Zee, 17 by 35¾	Young.....	3,000	Agnew.	Mauve, A.....	Haycart, 14 by 12.....	Young.....	1,400	Buffa.
Maris, J.....	Near Dordrecht, 27¼ by 42½	Young.....	2,800	Obach.	Corot.....	Château Thierry, 15¾ by 12½	Young.....	1,400	Reinhardt.
Maris, M.....	Feeding Duck, 1872, 13 by 9	Inglis.....	2,700	Ballard.	Israels, J.....	Grief, 17½ by 22½	Young.....	1,400	Lefèvre.
Israels, Josef.	Pancake, 18 by 26.....	Maxwell.....	2,700	Knoedler.	Steen, Jan.....	Twelfth Night.....	July 8.....	1,250	Vander Veken.
Pater, J. B.....	Garden and Interior of Palace (pair).	Feb. 5.....	2,650	Sabin.	Millais, Sir J. E., P.R.A.	Jephthah, 1867.....	Armstrong.....	1,200	Agnew.
Israels, J.....	Fisherman's Wife, 18¼ by 28½	Young.....	2,500	Reinhardt.	Ruysdael J.....	Rocky River Scene.....	Drax.....	1,200	Lesser.
Corot.....	Joinville sur Marne, 9¼ by 12½	Young.....	2,500	Blaker.	Raeburn, Sir H. R.A.	Mrs. Liddell.....	July 8.....	1,200	Agnew.
Daubigny, C.F.	Andressy, 1865.....	Young.....	2,100	Wallis.	Hoppner, J. R.A.	Countess of Morton.....	July 8.....	1,200	
Israels, J.....	Break in Storm, 36½ by 51½	Young.....	2,000	Wallis.	Daubigny, C.F.	Bank of River, 1873, 13¼ by 32¼	Young.....	1,200	Reinhardt.
Corot.....	Weed Cutter, 17½ by 23½	Young.....	2,000	Duke of Marlborough.	Corot.....	Le Coup de Vent, 17¼ by 21	June 3.....	1,200	Wallis.
Corot.....	Ville D'Avray, 17¼ by 21¾	Young.....	2,000	Agnew.	Orchardson, Sir W. Q.	Queen of Swords (sketch), 18½ by 31½	May 6.....	1,160	Agnew.
Mauve, A.....	Shepherd and Flock, 19½ by 31½	Young.....	2,000	Knoedler.	Turner, J. M. W. R.A.	What you will! 19 by 20½	Nettlefold.....	1,120	Vicars.
Raeburn, Sir H. R.A.	Mrs. John Cay.....	July 8.....	2,000	Agnew.	Malenaer.....	Youth with violin, 16½ by 13¾	April 23.....	1,100	Coureau.
Constable, J. R.A.	Glebe Farm, Dedham, 18 by 23¼	Armstrong.....	1,950	Tooth.	Ruysdael S.....	Frozen river scene.....	July 8.....	1,080	Colnaghi.
Nambyth, P.	View in Surrey, 1829, 23½ by 33¼	Buckley.....	1,950	Agnew.	Maris, J.....	Drawbridge, 1872, 8½ by 14	Young.....	1,080	Boussod Valadon.
Maris, J.....	Mill by Canal, 14¾ by 29¾	Young.....	1,900	Van Wisse-lingh.	Maris, J.....	Waterway, 20¼ by 27¼	Young.....	1,050	Lefèvre.
Turner, J. M. W., R.A.	Lake of Lucerne (w.-c.), 11¾ by 18	Armstrong.....	1,900	Agnew.	Millet, J. F.....	Shepherdess, 8¼ by 6¼	Young.....	1,050	Blaker.
					Gainsborough, T. R.A.	Gipsy Encampment, 47 by 58	Mappin.....	1,050	Agnew.
					Corot.....	Route de la Ferme, 12 by 17½	Young.....	1,000	Agnew.
					Cox, D.....	Ulverston Sands (w.-c.).....	Armstrong.....	1,000	Agnew.

(Continued on page 6.)

Exhibition Calendar for Artists

THE ART INSTITUTE, Chicago, Ill.

Twenty-third annual exhibition of paintings and sculpture.
 Entry cards must be received before.....Sept. 24
 Exhibits received Sept. 26-Oct. 3
 Varnishing Day and Press View.....Oct. 14
 Opening of exhibition.....Oct. 18
 Closing of exhibition Nov. 27

NEW YORK WATERCOLOR CLUB, 215 West 57 Street.

Twenty-first annual exhibition of watercolors, pastels and miniatures.
 Exhibits received at gallery.....Oct. 14 and 15
 Opening of exhibition.....Oct. 29
 Closing of exhibition.....Nov. 20

PHILADELPHIA WATERCOLOR CLUB, Penna. Academy of Fine Arts, Phila., Pa.

Eighth annual exhibition.
 Entry cards must be received at Academy before.....Oct. 22
 Exhibits must be received at Academy by.....Oct. 25
 Press view and Reception.....Nov. 12
 Opening of exhibition.....Nov. 14
 Closing of exhibition.....Dec. 18

PENNA. SOCIETY OF MINIATURE PAINTERS, Penna. Academy of Fine Arts, Philadelphia, Pa.

Ninth annual exhibition.
 Entry cards must be received at Academy by.....Oct. 22
 Exhibits must be received at Academy by.....Nov. 3
 Opening of exhibition Nov. 12
 Closing of exhibition.....Dec. 11

AMONG THE ARTISTS.

George de Forest Brush, the painter, who has not lived in New York for many years, has returned to make his residence in this city. He has the studio in MacDougal Alley formerly occupied by Chester Beach, the sculptor, who has gone to Rome. Mr. Brush will be an instructor this year in the schools of the National Academy of Design.

R. W. Van Boskerck will return from Paris early in November.

Francis Jones is at his summer home in South Egremont, Mass.

Richard Maynard is at Utica, N. Y.

Charles Bittinger has joined the colony of artists at Lyme, Conn.

George Nelson is at work at Woodstock, N. Y.

William Ritschel has returned from the Grand Canyon, Ariz., where he has been at work during the summer.

Ernest L. Blumenschein is in the Southwest, painting Indian subjects.

Ben Ali Haggin has returned from abroad to his studio in 67 St.

Isadore Konti has returned from a visit to Vienna.

Bruce Crane has rented a studio at Bronxville, N. Y.

J. Francis Murphy is at Arkville, N. Y.

W. Granville Smith is painting in Bellport, Maine.

Among the artists at work in Ogunquit, Me., are Elsie Southwick, Gifford Beal and Arthur Hober.

Charles Frederick Naegle is spending the summer at Holly Beach, N. Y.

Carle Blenner is at New Haven, Conn.

Edward Potthast is abroad, spending most of his time in Munich.

Carlton T. Chapman is at Newport, R. I.

Mrs. Redmond is painting in Switzerland, where it is probable that she may remain through the winter.

E. Irving Couse will return from Taos, New Mex., in early October.

Harry W. Watrous is painting on the shores of Lake George.

Rudolph Schmidt is spending the summer at Pearl River, N. J.

Ernest Peixotto will return from Paris to his studio in the Sherwood about the middle of November.

De Witt Lockman has returned from Windham, Conn., where he has been at work during the summer.

Mrs. Edith Woodman Burroughs has returned from Block Island to her home in Flushing, Long Island.

Irving R. Wiles is at his summer home in Peconic, Long Island, where he expects to stay until some time in October.

Mrs. Sally James Farnham has been spending the summer at Ogdensburg, N. Y.

Joel Nott Allen has just returned from Atlantic City.

William Thorne, the portrait painter, is hunting in Delavan, Wis.

Jules Guerin has completed the decorations for the new Pennsylvania station. They consist of six panels, each 25 x 70 feet, and represent a kind of topographical map of the lines of the Pennsylvania Railroad.

Frank Bicknell is at Lyme, Conn.

Stanley Middleton is spending September at Sharon, Conn.

ARTISTIC DESIGN WANTED.

The Panama-Pacific International Exposition are offering a prize of \$1,000 as an award for the best and most practical design submitted that can be used as a trade-mark for the Panama-Pacific International Exposition Company. The only requirements they make are that the words "Panama-Pacific International Exposition, San Francisco, 1915" be included and that the design be finished in detail, with a color scheme additional. Competition will close on October 15th, and announcement of the winning design will be made a few days later. The design will be used as a seal on all official documents; will be part of the official poster; will be on all stationery, and all other literature or documents that they may desire to make official. The Committee reserves the right to reject all designs.

FORTHCOMING EXHIBITIONS

New York Watercolor Club.

The twenty-first annual exhibition of the New York Watercolor Club, which opens the art season in New York, will be held as usual at the American Fine Arts Society, 215 West 57th St. The exhibition will open Oct. 29, to continue through Nov. 20. The exhibition will consist of original watercolors and pastels never before publicly shown in New York. Miniatures will not be accepted in groups, but must be framed separately. The Club advises exhibitors to avoid heavy or projecting frames. All works intended for this exhibition will be received at the galleries Oct. 14 and 15. All pictures, without exception, will be submitted to the jury, and its judgment will be final. A commission of fifteen per cent. will be charged on exhibits sold. Through the generosity of William R. Beal, a prize of \$200 will be awarded to the most meritorious watercolor. Members of the jury of selection are Hilda Belcher, Colin C. Cooper, Edward Dufner, Jules Guerin, Mary Langtry, F. Luis Mora, Tony Nell, Hobart Nichols, Edward Potthast, Helen M. Turner, Everett L. Warner and Cullen Yates.

Chicago Annual Autumn Display.

The twenty-third annual Autumn exhibition of oils and sculpture is announced by the Art Institute of Chicago. It will open with a reception, Tuesday, Oct. 18, and will continue through Nov. 27.

The exhibition will include only oils and sculpture, by contemporary American artists, not before publicly shown in Chicago. There will be no juries this year excepting in Chicago. Artists intending to exhibit should write to W. M. R. French, Director, for entry cards, which must be properly filled out and returned to him before Sept. 24. Works offered for this exhibition will be received at the Institute from Sept. 26 until Oct. 3, and no works will be accepted after this date. Artists sending in works from a distance will please give notice in advance of the route by which they are to come, so that they may be looked for in case of delay or miscarriage. The Art Institute will pay for collecting, boxing and forwarding all invited works. Other works offered for this exhibition must be delivered at the Art Institute free of all charges, unless otherwise provided for by special agreement made before shipment. Works declined by the jury will be returned promptly, the cost of returning to be borne by the artist. A commission of ten per cent will be charged for exhibits sold.

Members of the Jury are: Frank W. Benson, Ben Foster, John H. Vanderpoel, Ralph Clarkson, George Gardner Symons, Charles J. Mulligan and Leonard Crunelle.

Attention is called to the following to be awarded in this exhibition: The Potter Palmer Gold Medal of the Art Institute, carrying with it a prize of \$1,000, for either painting or sculpture. The Norman W. Harris silver medal of the Art Institute, carrying with it a prize of \$500, for a painting executed within two years. The Norman W. Harris Bronze Medal of the Art Institute, carrying with it a prize of \$300, also for a painting executed within two years. The Martin B. Cahn Prize of \$100, for Chicago artists, for the best painting.

Recognizing that the artists value sales more than prizes, the Art Institute announces the establishment of a very

important purchasing fund. An association called "The Friends of American Art" has been formed in Chicago for the purpose of establishing a fund for the purchase of American works of art for the permanent collection of the Art Institute.

Philadelphia Watercolor Display.

The Pennsylvania Academy of Fine Arts and The Philadelphia Watercolor Club announce the eighth annual exhibition under their joint management. The exhibition will include original work in watercolor, black and white, pastel, or drawing with pencil, crayon, or pen, or illustration. The exhibition will be opened with a press view and reception, Nov. 12, and will continue through Dec. 18.

All work intended for this exhibition must be upon regular entry cards, which can be obtained from the Academy or from The Watercolor Club. Entry cards must be properly filled out and returned to the Academy by Oct. 22. All work intended for this exhibition must be sent to the Academy so as to be received by Oct. 25, and carriage charges borne by the exhibitor. Work entered from New York City may be sent direct to the Academy, or be delivered unpacked to Budworth & Son, 424 West 52 Street, on or before Oct. 25. Work entered from Boston may be sent direct to the Academy or be delivered unpacked to Doll & Richards, 71 Newbury Street, on or before Oct. 22. Work accepted by the Jury from these cities will be taken to Philadelphia, and after the close of the exhibition returned at the expense of the management. A commission of fifteen per cent. will be charged for exhibits sold.

The jury of selection is composed of Colin C. Cooper, Edward Dufner, Blanche Dillaye, Elizabeth H. Ingram, George Walter Dawson and Hermann D. Murphy. The hanging committee includes Thomas P. Anshutz, Colin C. Cooper and George W. Dawson.

Through the liberality of Charles W. Beck, Jr., a prize of \$100 will be awarded to the best work in the exhibition that has been reproduced in colors for the purpose of publication. The jury of artists will make the award, but may withhold the prize if, in their judgment no work is of sufficient merit.

Pennsylvania Society of Miniature Painters.

The Pennsylvania Academy of Fine Arts and The Pennsylvania Society of Miniature Painters announce that under their joint management the ninth annual exhibition of the Society will be held in the galleries of the Academy, from Nov. 12 to continue through Dec. 11.

The exhibition will consist exclusively of original miniature paintings which have not been publicly shown in Philadelphia. Works intended for this exhibition will be received without packing cases at the Academy. Miniatures from points outside of Philadelphia must be sent, express prepaid, to the Academy on or before Nov. 3. Entry cards may be had on application to the secretary and must be properly filled out and returned to the Academy before Oct. 22. A commission of fifteen per cent. will be charged for exhibits sold. The jury of selection is composed of Colin C. Cooper, Ludwig E. Faber, Clara F. Howard, Amy Otis and Mabel R. Welch. The hanging committee includes Herman Deigendesch, Sarah Y. McFadden and Amy Otis.

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The office of the AMERICAN ART NEWS is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the buying, restoration, framing, cleaning and varnishing of pictures, and to repair art objects, at reasonable rates.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

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SPECIAL ANNOUNCEMENT.

The weekly issues of the AMERICAN ART NEWS will be resumed the third week in October.

THE COMING SEASON.

The summer is over and another art season is soon to begin in America. Despite rumors and apprehensions we have reason to believe that the coming season will be an improvement upon those of the past three years, and while it may be a little late in opening, there is good ground for the opinion that there will be much activity and good business long before Christmas. The American dealers who have returned and are returning from their annual trips to Europe, in search of art treasures have bought largely and have secured an unusual quantity of good works, and the foreign dealers are already negotiating with collectors still abroad and with others at home for some remarkable works. The treasures contained in old English houses continue to come out, through the temptation of high prices, offered in behalf of certain or presumable American buyers, and the European market is unusually active as regards art works for America.

All this preliminary activity would not be present nor would the American and foreign dealers have acquired such costly works, if the future promised badly in America. There is, therefore, as said above, every reason to anticipate a good art season in the United States and Canada.

FRENCH EXHIBIT PLAN FAILS.

The projected exhibition of modern French pictures in larger American cities this autumn and coming winter, has, according to recent advices from Paris, detailed in our news columns, been abandoned owing to the indifference of the French Government and art bodies. This is much to be regretted, but American art lovers can console themselves by visiting the galleries of the leading dealers in modern European pictures in New York, Boston and Chicago, as these will contain the next few months quite as representative examples of not only modern French, but German, English, Spanish and Italian painters as could be found in any exhibition.

DIRECTOR RETURNS.

Director John W. Beatty, of the Fine Arts Department, Carnegie Institute, returned last month from Europe.

BUYING PICTURES ABROAD.

"To buy oil paintings intelligently on the other side of the Atlantic," said an importer recently, "one has almost to forget that he is human, and he surely must forget that there is such a thing in existence as charity."

"Of course I refer to buying for the trade, not for wealthy connoisseurs or anything of that sort. Your foreign artist is of two kinds—the one who is fairly successful, the other who is on the ragged edge of starvation. Both kinds have the impression that Americans are simply made of money, and once they know you are buying for America you will have a hard time keeping prices down."

"In Munich once I advertised for artists. The place was overrun with them. I visited their studios. They doubled and trebled their prices on me. I bought nothing in Munich on that trip. One has to devise many ways and means to get paintings cheaply abroad. Some of those artists may be starving, yet they will apparently prefer to get a few marks at a pawnbroker's than to take a fair price from you, simply because you are an American, and they claim you will get five times what you paid for the picture from one of our bloated millionaires."

"Generally a trip abroad can last but two months, and more time is needed to buy properly. One should not appear too eager to buy, too much in a hurry to leave the country. One should be to all appearances a man of leisure who doesn't care whether he buys or not. If he negotiates one week, and then lets the artist be disappointed in seeing him for another two he is liable to get the picture he's after a little nearer its real value than if the deal had to be closed at once or in a few days."

"Altogether, to be successful in these trips abroad one should be a diplomat, and, apparently at least, cold-blooded, mechanical, unfeeling man of business, and also apparently a man of infinite leisure."

OBITUARIES

William Holman-Hunt.

With the death on Sept. 7, in London, of William Holman-Hunt at 83 years of age, is snapped the last human link between the artists of to-day and that little brotherhood of the "Forties," which, meeting at first only with derision and abuse, was probably the greatest single influence in what is now coming to be known as the artistic Renaissance of the Victorian age.

William Holman-Hunt was born in London in 1827. His parents were poor and wanted the boy to enter business life, but, by a fortunate chance, the auctioneer for whom Hunt became a clerk discovered the youth's artistic talent and encouraged it. Then came a period of stress. Young Hunt painted portraits for tiny remuneration and in his spare time drew at the British Museum. After two unsuccessful attempts, he was admitted as a student at the Royal Academy. There he met Millais, whose people were well to do, and the two young men became close friends. Rossetti joined them later, and then came the foundation of the "P.-R. B." Everyone has heard of the storm of denunciation that followed the exhibition of the brotherhood's first pictures, but despite this, Hunt sold his work, the "Rienzi," for \$500. It is true that the purchaser thought so little of it that he put it into a garret and forgot all about it, but the money kept Hunt going, and his period of struggling did not last for long.

When 34 years of age he painted "Christ Discovered in the Temple," which thousands went to see, not only in London, but in every town where it was exhibited, for the public verdict on it was that, whatever its imperfections, it was the one modern English picture which thrilled the spectators as with a glimpse of the Divine. The work was sold in England for \$25,000.

Among his earlier works are "Valentine Rescuing Sylvia from Proteus," in 1851; "Hireling Shepherd," in 1853; "The Awakened Conscience," and "The Light of the World," in 1855; and "The Scapegoat," in 1856. One of his latest works is "The Flight into Egypt," upon which he has spent several years of labor and study.

He never became an Academician, but a few years ago received a much higher honor—he was made one of the original members of the Order of Merit, the order founded by King Edward in 1902 for his most distinguished subjects.

Frank Fowler.

Frank Fowler, the well-known portraitist and writer on art topics, died suddenly on Aug. 18 at the home of his sisters, at New Canaan, Conn.

He was born in Brooklyn, July 12, 1852, and was educated at the Adelphi Academy, Brooklyn, and abroad. He studied art in Florence, Italy, with the late Edwin White, N. A., and afterward in Paris, at the Ecole des Beaux Arts, and also under Carolus Duran. He spent altogether nearly ten years abroad.

In 1878 he married Miss Mary Berrien. She was herself an artist and writer on art topics. She died some years ago. Mr. Fowler established himself in New York City in 1880 and painted the portraits of many well-known men, including Samuel J. Tilden, Charles A. Dana, Park Goodwin, John Bigelow, John D. Crimmins, William M. Ivins, William Dean Howells, Arthur T. Hadley, Archbishop Corrigan and many officers of the United States army.

He was a member of the Century and Lotos clubs, the National Academy of Design, the Artists' Aid Society and a trustee of the American Fine Arts Society. He had received a medal at the Paris Exposition in 1889, at the Atlanta Exhibition of 1895, the Pan-American and Charleston exhibitions. He was the author of three handbooks—"Oil Painting," "Drawing in Charcoal and Crayon" and "Portrait and Figure Painting."

Henri Rousseau.

Henri Rousseau, the eccentric French painter, died in a Paris hospital, Sept. 5. He was for many years a Custom House officer in France and only of recent years began to paint. He purchased from his modest means the necessary canvas, colors and brushes, and painted without any preliminary instruction or knowledge. This ignorance was the secret of his ability and success. His figures placed in ugly attitudes resemble wooden gods of a baroque mythology. His landscapes were painted with dash and sincerity, but they were so suspended in space that one always felt they might fall out of their frames on one's head. Rousseau exhibited at the Autumn Salon every year, and his display, as a Paris journal naively remarks, "was always one of the joys of the exhibition."

Emmanuel Fremiet.

Emmanuel Fremiet, the noted French sculptor, died Sept. 11. He was a Grand Officer of the Legion of Honor and a member of the Institute of France.

Emmanuel Fremiet was born in Paris Dec. 15, 1824. He was the nephew of the sculptor, Rude, and spent several of the first years of his career studying in his uncle's studio. He also did much work at the Clinic in Paris, making anatomical studies for the Orfila Museum. He became interested early in his career in animal sculpture, and devoted himself to the study of zoology. He first exhibited in the Paris Salon of 1843 with the plaster study of a gazelle, and from then on he rapidly became known as a master in animal sculpture and design.

At the exposition of 1867 he took the second medal, and in 1887 he received the Medal of Honor. He was decorated with the Legion of Honor in 1860. In 1875 Fremiet was appointed Professor of Animal Design at the Museum of Natural History in Paris.

Fremiet made a good many equestrian statues. His work is scattered all over Paris, in galleries, public buildings, squares and private houses. What is generally spoken of as his masterpiece, "The Wounded Hound," is now in the Luxembourg Gallery. Following are some of his best-known works: "The Horse at Montfaucon," which created a great sensation, and was bought in 1853 by the Minister of State; "Police-man on Horseback," "Kitten," "Gallic Chief," "Napoleon I.," "Man of the Stone Age," "The Knight Errant," "Snake Charmer," "Jeanne d'Arc," and "Gorillas."

Edmund Darch Lewis.

Edmund Darch Lewis, artist and art collector and member of a prominent Philadelphia family, died in that city August 12, of bronchitis, superinduced by pneumonia. His collection of paintings, bric-a-brac, antique furniture, tapestries and curios, with which he adorned his residence, is considered the largest and most valuable owned by any artist in this country, and possibly in the world. Mr. Lewis was born in

(Continued on page 6.)

LONDON LETTER.

London, Sept. 7, 1910.

Among the works sold at the third Salon of the Allied Artists' Association were, J. D. Fergusson's "Landscape Study," Enid Hay's "April in England," E. L. Lawrenson's "The Thames from the Temple," Andrew Young's "I Wrote My Love a Letter," M. L. Angus' "The Son of the House," L. W. Longstaff's "Bosham Church, Sussex"; etchings by Cora J. Gordon and J. Reginald Taylor; jewelry by Mrs. E. A. Dick and Edith Linnell.

Amongst recent gifts to Glasgow Museums and Art Galleries are, "The Clouded Moon," by Julius Olsson; a bust in bronze of Principal Marcus Dods, by Hans Olsen; and an original model in plaster of the marble figure "Cain," by G. E. Roscoe Mullins.

The following recent acquisitions in the department of Engraving, Illustration and Design have been placed on exhibition at the Victoria and Albert Museum: Six proofs, on India paper, of "The Mouth of the Thames," mezzotint, by Frank Short, after Turner. Five etchings by Charles Keene: "Portrait of Mrs. Heseltine"; "Portrait of Mrs. Edwin Edwards"; two portraits of Edwin Edwards; "Portrait of Mlle. Zambaco." Two etchings by Nelson Dawson: "Boat going out to Sea, South Coast," and "Schooner turning to Windward." Drypoint etching by William Walker: "St. Nicholas du Chardonnet, Paris." Five studies in pen and chalk, for book-illustrations, etc., by Simeon J. Solomon. Four proofs of illustrations engraved on wood by Frederick Sandys. An original pen-drawing for "Dreamland," an illustration to "The Poems of E. A. Poe," by James J. Guthrie. Four tracings and some drawings by Arthur E. Henderson.

The Brighton Corporation has purchased for its permanent collection the large painting of "Swans at Play," by Gaston La Touche, included in its remarkable and most successful exhibition of modern French paintings. Other works sold from this exhibition in the Brighton Public Art Galleries include a brilliant flower-piece by M. Abel Truchet. An exhibition of a portion of the works of the late Miss Sarah Dodson will be open in the Brighton Gallery for three weeks from Sept. 12.

ENGLISH PAINTER'S FORTUNE.

Sir Francis Seymour Haden, of Woodcote Manor, Bramdean, England, founder and president of the Royal Society of Painter Etchers, who died on June 1 at ninety-two years of age, left estate valued for probate at £32,138 gross, of which £30,885 is net personality.

WORCESTER.

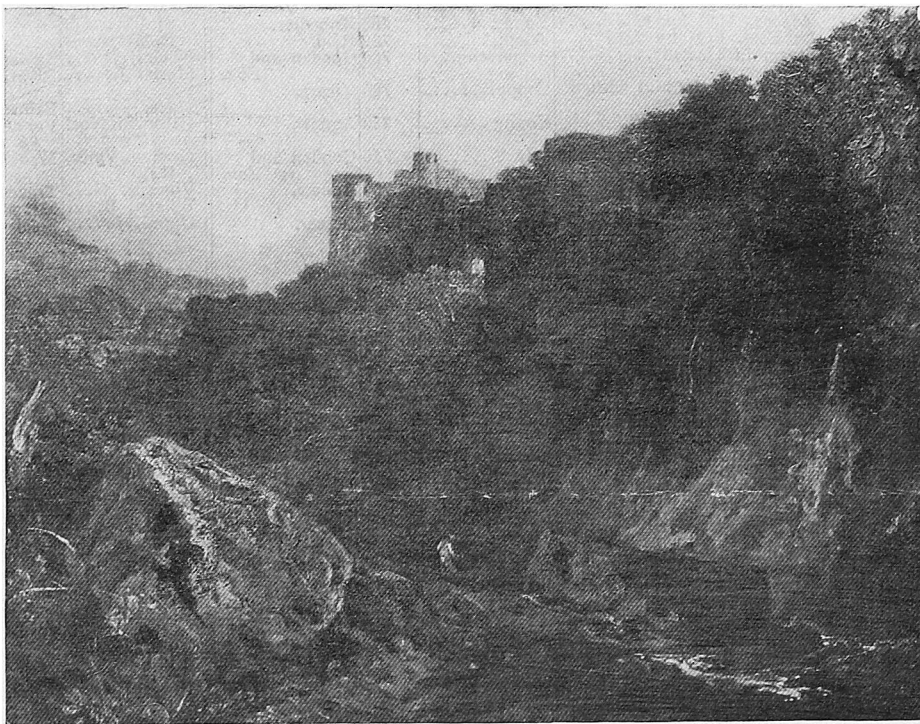
The Bulletin of the Art Museum, recently issued, gives an encouraging account of the success of the summer exhibition and future prospects of the Museum. Among the acquisitions by gift are the following: 197 photographs, views of Greece, Greek sculpture, Mycenaean ornament, "the Hermes of Praxiteles," from Rev. Austin S. Garver; "Engravings and Their Value," by J. Herbert Slater, from Mr. C. E. Goodspeed; four XVIII Century French Fans from Mrs. Henry L. Stone; collection of eleven pieces of Japanese cloisonne, carved ivory and bronze, from Mrs. Chauncey G. Harrington, landscape by Nicholas Poussin, from Mrs. Henry Clarke, and by purchase, "Waterloo Bridge, the Thames," 1903, by Claude Monet, and "Waterlilies," 1908.

HISTORIC MANSION SOLD.

As a pendant to Christie's last sale of the season has come the change of proprietorship of the fine old Tudor mansion of Parnham, in Dorset, and the dispersal of the interesting collection of art objects with which it was filled by its late owner, Mr. Vincent Robinson, C.I.E., F.S.A. The sale, which has just terminated, resulted in a grand total of £36,000, of which £22,000 was paid for the mansion and grounds and £14,000 for the works of art.

The mansion, which is said to have been purchased by an African millionaire, dates from the reign of Henry VII., and is a fine specimen of Tudor domestic architecture. It was built by a member of the Strode family, in whose possession it remained for over three centuries. To this day the windows of the great hall are blazoned with the arms of the Strodes from 1505 to 1703.

One of the most interesting treasures of the mansion is the fine Tudor



KILGARRANO CASTLE.

By J. M. W. Turner.

At Shepherd Bros. Gallery—London.

bedstead dating from the reign of Henry VIII., known as the "Littlecote bed," having formerly been in the Littlecote Hall, Wiltshire. It was in the reign of Queen Elizabeth, upon this very bed, that Wild Will Darrell, the master of Littlecote, committed the savage murder of which Sir Walter Scott tells in "Rokeby," and which is also mentioned by Macaulay.

TORONTO EXHIBITION.

One of the notable features of the Canadian National Exhibition is the decided improvement made in the pictures displayed by Canadian artists, especially in the landscapes. There were also fine examples of the works of foreign artists, among them are paintings of Holman Hunt, Sir Noel Paton, Sir W. Q. Orchardson, Sir Luke Fildes, Daniel Maclise, R. A., J. Stanhope Forbes, Lord Leighton, and Henry Moore, of the English school, while the French school was represented by Bougereau, Monet, Henri le Sidener, Courtois, Gaston la Touche and L'Hermitte.

MARRIAGE.

Fromkes—Halle.—On August 17, in London, England, Eva Maryan Halle, sister of Jacques S. Halle, to Maurice Fromkes, all of New York City.

ROME LETTER.

Rome, Sept. 3, 1910.

Everybody in Rome is now looking forward to, and preparing for, the great national exposition to be held next year, in the Eternal City. For several months the life of the Italian Capital will center in the Piazza d'Armi. While Americans should be gratified by the fact that Mr. Pierpont Morgan has been appointed Honorary President of the 11th group, which is to look after the interests of the strangers in Rome, American artists should be reminded that one of the main features of next year's Festival will be an International Exhibition of Fine Arts, at which twenty-two nations at least will be represented.

The Committee especially desire to call the artists' attention to the many prizes to be awarded, (200,000 frs.), and guarantee sales to the amount of Frs. 500,000. They remind artists that a double notice should be sent in on or before September 30, 1910, and that notifications of delivery of work should reach them the last day, on or before December 22.

PARIS LETTER.

Paris, Sept. 7, 1910.

During the middle week of August an intensely interesting event took place at the palace of Versailles, the presentation of the gift of the State of Virginia to the French nation of a bronze statue of Washington, a replica of the celebrated masterpiece by the French sculptor, Houdon, in the Capitol at Richmond. The ceremony took place in the vestibule Napoléon, presided over by General Brun, Minister of War, and who accepted the statue on behalf of the French Government. Colonel James Mann of Norfolk, chairman; Senator Don P. Halsey and Senator F. W. King, the Commissioners from Virginia made the presentation. The courtyard was lined with infantry and cavalry and the ceremony was distinctly military. The statue stands at the end of the pillared hall and a trophy of American and French flags with two Virginia State colors hung over it as Captain Comte de Chambrun, great grandson of Lafayette and Military Attaché at the French Embassy in Washington, unveiled the bronze gift. In the marble pedestal is sealed a parchment list of the French officers and soldiers who fought for the independence of America. The American Ambassador, Mr. Robert Bacon and M. Jusserand, French Ambassador to America were present and took part. President Fallières was represented by a member of his military household and many American and French people of prominence were present. Two important marble statues have recently been placed in the Gardens of the Tuileries. One to Waldeck Rousseau, by L. Marqueste, representing the great statesman by a marble bust between two columns, with a bronze flying figure holding a palm leaf in one hand and pointing beyond with the other. before the bust and standing on the lower part of the pedestal are three life-size figures in marble: France, representing two workmen who are turned and looking at the bust. The other is a marble monument to Jules Ferry, the salon exhibit of G. Michel this year. This immense piece of marble work is a composition of several figures surrounding this statesman in the attitude of making a speech.

Mr. Harry E. Monlun, for twenty-two years connected with the firm of Durand-Ruel and well known in the art world of Paris, died on the 19th of August, after an illness of six months and was buried in the Cimetière ancien Boulogne sur Seine.

Jules Pagès and Lionel Walden, two American painters have been knighted in the Order of the Legion of Honor.

Mr. H. Kelekian is in Constantinople and reports to his brother here that he has bought several Persian XIII Century potteries and some very fine XVI Century Oriental rugs.

SEATTLE (Wash.)

The largest art museum west of Chicago is planned soon to be erected at Seattle. The Washington State Art Society is fostering the project. Already five acres of ground in the heart of the city have been donated for the building site. Also \$350,000 has been raised toward the cost of erection. The structure, which will include an auditorium with seating capacity of 3,000, it is expected will cost half a million dollars. Its material will be local sandstone. Although plans for this museum have not yet been drawn, its annual membership at \$10 a year now reaches 1,200, while its life members, at \$100, number 150.

The show will be held from February to October, 1911, near the celebrated Castle Saint Angelo, the most famous monument in Rome, after the Capitol and the Vatican, the tomb which Hadrian built for himself and his wife, Sabina, in 135 A. D. The old fortress will also contain a display of Roman Topography and a Retrospective Exhibition of Art, confined, however, to the study of the development of industrial art, and excluding painting and statuary.

Connected with the coming great exhibition work is proceeding on what will be the glory of Modern Rome, the monument erected to the memory of Victor Emmanuel, the Father of his Country, on the site of the capitol. The last remains of the Venezia Palace will soon be a thing of the past, while the models of two beautiful statues to adorn the piazza in front of the monument, and representing the Tyrrhenian and Adriatic Seas, by Canonica and Quadrelli, have been accepted by the Executive Committee.

With regard to statuary, it is interesting to note that Giulio Monteverde has accepted a commission to carve a statue of Verdi, the great Italian musician, and his intimate friend, the centenary of whose birth is to be celebrated in 1913.

CHICAGO.

Director Werntz of the Academy of Fine Arts announces an exhibition in the galleries at 6 Madison St. The collection includes work by new members of the faculty of the academy—that is, illustrations by Walter Dean Goldbeck, cover designs by Otto Hake, interior decoration by William Hartman, water-color paintings of still life and flowers by Miss Pauline Forsyth.

A mural painting by Ezra Winters is a feature of the exhibition. Mr. Winters' work was executed for "The Prize of Rome," given yearly by the American Academy at Rome to the highest student in the competitive examinations open to art students in the United States. Mr. Winters, who had received the greater part of his training at the Academy of Fine Arts, stood second in the competition, I. C. Wolf of Philadelphia winning the scholarship. The decoration is an original arrangement of the familiar subject "The Arts" and contains ten figures.

The faculty of the Academy of Fine Arts for the coming term includes Director Carl Werntz, Wellington J. Reynolds, Walter Dean Goldbeck, Otto E. Hake, William A. Hartman, Ezra Winters, Miss Eugenia Babcock, Miss Pauline Forsyth, Miss Jessica Fergus, Mary Agnes Yerkes, Mrs. Fannie M. Worthington and Mme. Sturkowsky-Ryder.

Adam Emory Albright and Mrs. Albright arrived last week from Liverpool. After a brief trip to London they returned to Llanuwchllyn in Wales, to make the most of the time left for exploration of wild Wales. Mr. Albright followed in the steps of George Borrow, who paused for shelter from the rain in a cowhouse when on his way from Bala to Dinas Mawddwy. The rich coloring of herbage and the flowers on the house tops, with the presence of many children, has given abundant material for pictures. Few artists come to Bala, and it is unspoiled.

Mr. and Mrs. John F. Stacy write of the picturesque advantages of Bruges, a gay city which has offered much to the artist in the past, and still proves to have a fascination for both colorists and etchers. They will open their studio at home this month.

THE ROME EXHIBITION.

In an open letter Mr. Harrison S. Morris, commissioner-general of the United States to the International Exposition of Art and History to be held in Rome in 1911, invites every artist and sculptor in this country to reserve their best work for exhibition and sale at that time.

This is the first time since the exposition in Paris in 1900 that there has been an opportunity for a foreign exhibition of American art. The Italian authorities guarantee the sale of works exhibited to the amount of \$100,000. They also offer \$40,000 in prizes, distributed as follows: Two of \$10,000, four of \$2,000, and six of \$1,000, to painting and sculpture. Four thousand dollars will be distributed for illustrations and engravings, and there is a special prize of \$2,000 for the best critical studies on the exhibition appearing in the foreign and Italian newspapers.

Objects of art already well known and passed by juries to the standard exhibitors will be invited, and there will also be a jury of representative artists to judge other works offered. Due notice of the meeting of this special jury will be sent to every artist in the United States.

LONDON ART AUCTION SALES FOR 1910—Continued

Painter.	Title of Work.	Sale.	Price, in gns.	Last Bidder.	Painter.	Title of Work.	Sale.	Price, in gns.	Last Bidder.
Maris, W....	By the Stream, 22¾ by 14¾	Young.....	1,000	Lefèvre.	Bosch, H....	Christ Mocked.....	Stainton (Foster's)	650	Paterson.
Maris, W....	Cattle in Meadows, 14 by 22¾	Young.....	1,000	Knoedler.	Corot.....	The Glade, 12½ by 15¾	Young.....	650	Boussod Valadon.
Lawrence, Sir T., P.R.A.	Master Thomas Barber....	July 8.....	1,000	Duke.	Daubigny, C.F.	Les Sabies d'Olonne, 15 by 26.	Young.....	650	Peacock.
McGreggor, F.	Marriage Proposal, 1877....	May 27.....	960	Lindlar.	Morland, G....	Roadside Inn.....	Armstrong...	650	Gooden and Fox.
Millet, J. F....	Good Samaritan, 15¾ by 12	Young.....	950	Wallis.	Millais, Sir J. R.A.	Cuckoo! 1880.....	May 6.....	640	Agnew.
Harpignies....	Last Days of Summer, 1863, 37¾ by 64.	June 3.....	950	Obach.	Maris, W....	Ducks and Ducklings, 15¾ by 19¾.	Young.....	620	Gooden and Fox.
Holbein School	Sir Thomas More and Family, 90 by 132.	Feb. 26.....	950	Sir Hugh Lane.	Troyon.....	Mill Stream, 15¾ by 12.....	Young.....	620	Cremetti.
De Hooghe....	Interior, 29¾ by 39.....	Drax.....	920	Lesser.	Daubigny, C.F.	Plage de Villerville, 1875, 15 by 25¾.	Young.....	620	Murray.
Gainsborough, T., R.A.	Pomeranian Dog and Puppy by 31¾.	May 6.....	900	Mr. Charles Davis.	Israels, J....	On the Dunes, 10½ by 14¾	Young.....	620	Connell.
Vandyck.....	Cardinal Rivarole.....	May 6.....	900	Shepherd.	Frith, W. P....	Claude Duval.....	May 27.....	620	Sampson.
Jacque, Ch....	Shepherd and Flock, 24¾ by 31¾.	Young.....	900	Tooth.	Schreyer, A....	Burning Stable.....	Armstrong...	620	Wallis.
Wouverman....	La Charrette Embourbée....	Coope.....	900	Agnew.	Hoppner, J....	Edward, 1st Earl of Hereford.	July 8.....	610	Colnaghi.
Canaletto, A....	St. Mark's and View of Venice (2).	July 8.....	900	Buttery.	Turner, J. M., R.A.	Dunstanborough Castle (w.c.), 11½ by 16¾.	Armstrong...	600	Agnew.
Maris, J....	Early Morning, Holland, 17¾ by 20¾.	Young.....	900	Drucher.	Graham, Peter, R.A.	Crossing the Moor, 1875....	Armstrong...	600	Ellis.
Cuyp.....	Herdsman and 2 Cows....	Drax.....	880	L. Douglas.	Ostade.....	Frozen River Scene.....	July 8.....	600	Lippmann.
Rubens.....	David and Elders, 22 by 31¾	Drax.....	880	Huggins.	Daubigny, C.F.	St. Paul's, 17¾ by 32.....	Young.....	600	Obach.
Corot.....	Le Matin, 10¾ by 13¾	Young.....	880	Agnew.	Daubigny, C.F.	Les Boeufs et les Grenouilles, 9½ by 19.	Young.....	600	Smith.
Corot.....	The River, 16½ by 13.....	Young.....	850	Mrs. Bevan.	Daubigny, C.F.	Soleil Couchant, 9¾ by 19¾	Young.....	590	Wallis.
Raeburn, Sir H., R.A.	Lady Seton.....	May 27.....	850	Edwards.	Raeburn, Sir H., R.A.	General Andrew Drummond.	July 8.....	580	Colnaghi.
Lawrence, Sir T., P.R.A.	Cardinal Gonsalvi.....	July 8.....	850	A. Wertheimer.	Turner, J. M., R.A.	Kidwelly Castle (w.c.), 11½ by 17¾.	Armstrong...	580	Agnew.
Maris, M....	Lady of Shalott, 21½ by 12¾.	Maxwell.....	850	Preyer.	Monticelli... W., R.A.	Garden of Love, 17 by 14.....	Maxwell.....	570	Reid.
Largillière, N. de	Madame de Parabère.....	Waller.....	850	A. Wertheimer.	Dupré, J....	Le Moulin, 15 by 18.....	Young.....	560	Tempelaere.
de Millais, Sir J. E., P.R.A.	Fringe of the Moor, 1874....	May 27.....	840	Sir Hugh Lane.	Daubigny, C.F.	Windmills, 13 by 22.....	Young.....	540	Gooden and Fox.
Corot.....	Matin près du lac, 23 by 19	Young.....	820	Gooden and Fox.	Turner, J. M., R.A.	Scene on Maas.....	Armstrong...	540	Agnew.
Corot.....	The Pool, 14¾ by 17¾	Young.....	800	Mrs. Bevan.	Leslie, C. R., R.A.	Merry Wives of Windsor...	Mappin.....	540	Nelson.
Gainsborough, T., R.A.	J. Tompion.....	June 3.....	800	Wallis.	Orchardson, Sir W. Q., R.A.	Last Dance (unfinished)....	Orchardson...	540	K. Clark.
Mauve, A....	Changing Pastures (w.c.), 13¾ by 17¾.	Young.....	800	Boussod Valadon.	Neubays, A....	Saying Grace, 1875.....	May 27.....	540	Wallis.
Corot.....	Repose, 11¾ by 15¾	Young.....	780	Knoedler.	Maes, N....	Painter's Wife.....	May 6.....	530	Tooth.
Monticelli... R.A.	La Fête, 14¾ by 22¾	Young.....	780	Reid.	Paton, Sir Noel	Pursuit of Pleasure, 60¾ by 96.	Paton.....	530	Wallis.
Linnell, J., sen.	Storm in Harvest.....	Armstrong...	780	Gooden and Fox.	Graham, Peter, R.A.	Moorland Rivers, 1876....	Armstrong...	520	Gooden and Fox.
Credi, Lorenzo di.	Madonna and Child with St. John.	Coope.....	780	Vicars.	Vincent, G....	Traveling Tinker.....	May 27.....	520	Evelyn.
Maris, J....	Towing Path, 1870, 9 by 21¾.	Young.....	750	Agnew.	Wilson, B....	Mr. and Mrs. Richardson...	Feb. 26.....	520	Knoedler.
Reynolds, Sir J., P.R.A.	Lady Jane Bathurst.....	July 8.....	750	Gooden and Fox.	Dupré, J....	Soleil Couchant, 7¾ by 9¾.	Young.....	520	Boussod Valadon.
Turner, J. M., R.A.	Florence (w.c.), 12½ by 19	Vavasaur...	750	Agnew.	Mauve, A....	Carting Sand, 6¾ by 8¾	Young.....	520	Buffa.
Wilkie, Sir D., R.A.	Rabbit on Wall.....	Armstrong...	740	Lesser.	Maris, J....	Gateway at Haarlem, 7½ by 6.	Young.....	510	Boussod Valadon.
Leyster, Judith	Boy, Girl, and Kitten.....	July 8.....	720	Rutley.	Mauve, A....	Shepherd and Sheep (w.c.)	Young.....	510	Gooden and Fox.
Millais, Sir J., P.R.A.	Dew-drenched Furze, 1890....	May 27.....	720	Obach.	Herkomer, Sir H. von, R.A.	Self-Oblivious Solitude, 1886	Buckley....	510	Shepherd.
Mauve, A....	Shepherd and Flock (w.c.), 14¾ by 21.	Young.....	720	Obach.	Raeburn, Sir H., R.A.	Girl in White (unfinished)...	May 27.....	510	Agnew.
Mauve, A....	Low Tide, 14 by 91.....	Young.....	700	Drucker.	Daubigny, C.F.	Coup de Vent, 1875, 14¾ by 26.	Young.....	510	Murray.
Tiepolo.....	Adoration of Magi.....	April 23.....	700	Coureaux.	Daubigny, C.F.	Les Blanchisseuses, 9½ by 15.	Young.....	500	Murray.
Downman, J., A.R.A.	Mrs. Payne-Galloway and Children (pastel), 9¾ by 11¾.	May 6.....	700	Agnew.	Reynolds, Sir J., P.R.A.	George Dunk, 2nd Earl of Halifax.	Feb. 26.....	500	Cliffe.
Constable, J., R.A.	Vicarage, 18¾ by 23¾	Coope.....	700	Colnaghi.	Orchardson, Sir W. Q., R.A.	Christopher Sly.....	Mappin.....	500	S.
Romney, G....	Capt. Henry Cotton.....	July 8.....	700	Mr. Charles Davis.	Gordon, Sir J. W.	Mrs. Cay.....	July 8.....	500	Doig.
Van Marcke, E.	Cattle in Meadow, 13¾ by 17.	Young.....	680	Cremetti.					
Corot.....	Landscape near Paris, 12½ by 15¾.	Scott.....	660	Knoedler.					
Diaz.....	Opening in Forest, 11 by 14	Young.....	650	Boussod Valadon.					
Romney, G....	Mrs. Yates as the Tragic Muse.	July 8.....	650	Agnew.					

Lastly, mention (however briefly) should be made of the epoch-making Yerkes sale in New York during April. The prices obtained give a vivid idea of the determination of American collectors to keep in their possession the spoils won from Europe. Appended is a list of the pictures fetching £5,000 or over.

CHIEF PRICES, YERKES SALE, NEW YORK.

Hals, Frans.	A Woman.....	£27,400	Knoedler.
Turner, J. M., R.A.	Rockets & Blue Lights.....	25,800	Duven Bros.
Corot.....	Fisherman.....	16,100	Duven Bros.
Troyon.....	Going to Market.....	12,100	Duven Bros.
Turner, J. M., R.A.	Dream of Venice.....	12,000	Seaman.
Corot.....	Morning.....	10,420	McCormick.
Rembrandt...	A Rabbi.....	10,300	Steinmeyer.
Millet.....	Pigkillers.....	8,820	Scott, Fowles.
Rembrandt...	Joris de Coulery.....	6,900	Seligmann.
Rembrandt...	Philemon and Baucis.....	6,400	Gates.
Diaz.....	Gathering Fagots.....	6,020	Scott, Fowles.
Rousseau....	Paysage du Berry.....	5,220	Scott, Fowles.
Boucher.....	Toilet of Venus.....	5,100	Duven Bros.
Turner, J. M., R.A.	St. Michael's Mount.....	5,000	Seaman.

With the erection of the new gallery at Millbank, the name of Duveen must henceforth be associated with Turner, and the sum, £25,800, paid by the famous art firm for the scintillating "Rockets and Blue Lights," easily surpasses any auction record for a work by the master.

NUMISMATIC CONVENTION.

The convention of the American Numismatic Association closed last Saturday. Souvenirs were given with the compliments of the publishers, Messrs. Spink and Son, Ltd., medallists to the King, London. The souvenirs were charmingly gotten up with an engraved plaque of Queen Elizabeth, a copy of a miniature by Isaac Oliver.

Nicholas S. Macsoud has taken a studio at No. 305 Fifth Ave.

OBITUARY.

(Continued from page 4.)

Philadelphia in 1837. His parents took him from school when he was fifteen years old and placed him under Paul Weber, the artist, with whom he studied for five years. He achieved success as a painter of landscape and marine views, but he was chiefly known as a collector of art works. Among his own oil paintings are "Queen of the Antilles," "Valley of the Umri," "Autumn on the Susquehanna," "Mid-day on Lake George," "Fairmount Park," "Bass Rocks After a Storm" and "Indian Rock of an Afternoon."

Daniel F. Bigelow.

One of the oldest and best known painters of the group which may be called western art pioneers died at his home in Chicago last month. Daniel Folger Bigelow was a Quaker by descent and a New York state man by birth. Through his mother he was related to Benjamin Franklin. His early talent for drawing and painting induced his father to apprentice him to Ashel Powers, a cousin of Hiram Powers, and to him the veteran painter gave the credit for the delicate skill in coloring which marked his later work as a landscapist. After several years of study, during which he was associated with and permanently influenced by the Hudson River School of Art, Bigelow came to Chicago, in 1858, when art in the West was something dreamed of by a few courageous souls. With the little group of painters who welcomed him, Bigelow cost in his lot and

when an academy of design was organized in 1867 he justly shared the credit of the undertaking. It is pleasant to know that the good fellowship of his brother artists was his through the eighty-seven years of his life, and that the present art institute of Chicago, which was the direct outgrowth of the old academy, gave him and his work enthusiastic honor to the last.

James Rogers Rich.

James Rogers Rich, aged sixty-three, of Boston, a landscape artist, died last month. Mr. Rich, though an artist of ability, has not been known to the world of art as an exhibitor for many years. In fact, though painting was a profession with Mr. Rich, he was never obliged to practice it for a living, as he was a wealthy man.

MEMORIAL FOR ARTIST

Arrangements have been made for a series of memorial exhibitions of the work of the late Walter Shirlaw, the American artist who died last year in Spain. The first one will be held the coming autumn in the gallery of the National Arts Club, in Gramercy Sq., and after that the exhibition will be transferred to the Albright Gallery, in Buffalo; to the Art Institute, in Chicago; to the St. Louis Museum of Fine Arts, the Carnegie Institute, in Pittsburg, and the National Gallery, in Washington. The exhibitions are to be given under the direction of Mrs. Shirlaw and under the auspices of the Folsom Galleries.

AROUND THE DEALERS' GALLERIES.

Although the art trade is a little quiet just at this writing, it is far away beyond what it was this time last year, and every indication points toward a most prosperous season. Much more interest is taken in all lines of the picture and art trade; orders already placed are larger, and indeed a general activity has superseded the lull of the summer. The aspects are certainly most encouraging, and it seems safe to predict good business, better than for several years.

Mr. Walter P. Fearon, of Cottier & Co., recently returned from a four months' stay in Europe. Mr. Fearon attended the sale in London of the last portion of the Alexander Young collection and secured several fine canvases. He also secured fine examples of the English and French schools. They will be shown at the galleries this winter. Among other objects picked up by Mr. Fearon in Europe are several excellent and rare pieces of Persian pottery. Special mention must be made of three beautiful rare iridescent Italian plates of the early 16th century. They are probably the finest examples imported. There is now to be seen at the galleries No. 3 East 40 Street an unusual collection of 100 original drawings by the "Men of 1830."

The Ehrich Galleries, No. 463 Fifth Avenue, are now open for the season. New importations are arriving and will be shown at the galleries this winter. Mr. Louis R. Ehrich is still in Europe and is expected to return next month. Both H. L. and W. L. Ehrich are at the galleries daily.

Mr. William Macbeth recently returned from an interesting trip. He visited the different painters in their summer studios. The exhibitions at the gallery will open in November. There is now to be seen characteristic works by William H. Howe, William S. Sartain, Frederick Baillard Williams, Chauncey F. Ryder, Paul Dougherty, Cecilia Beaux, William Keith and others.

The Louis Katz Galleries are now located in the new and handsome building, No. 137 West 74 Street, a few steps from the old address.

The art galleries of Mr. Theron J. Blakeslee are now open for the season. Mr. Blakeslee secured in Europe many fine examples of the early English school, which will be on view at the galleries this winter.

The Brandus Galleries, No. 712 Fifth Ave., are open and in charge, as usual, of Mr. Michel.

The N. E. Montross Galleries are now open for the season and are showing paintings by the leading American artists.

The Folsom Galleries, No. 396 Fifth Ave., are showing a rare collection of ancient faience, manuscripts, miniatures and tiles from Persia, Egyptian glass and Oriental rugs. It is only within the last seventy years that the Occidental world has awakened to the realizing sense of beauty of the Oriental art of the past. In this exhibition are plates from Dhagnistan enameled under the glaze; Persian miniatures taken from old manuscripts; some specimens of primitive glass from Egypt and pieces of Greek, Arabian and ruby glass. The rugs are not a least part of the display. There are some that would delight the heart of the connoisseur.

Messrs. Roland and Charles Knoedler are expected to return from Europe next month.

Mr. Stevenson Scott, of Scott & Fowles Co., returned from Europe in August. He then went to Lake George and is now at the galleries, No. 590 Fifth Ave. Mr. Charles Fowles is expected to return in October.

Mr. Emile Rey, of Seligman & Co., will return from Europe late in October or early in November.

The Julius Oehme galleries, No. 467 Fifth Ave., are now open for the season.

Mr. Thomas E. Kirby, of the American Art Association, is expected back at the galleries this month.

Mr. H. F. Dawson, partner with C. J. Charles, arrived on the "Campania" last Saturday. Mr. Charles is still in Europe negotiating some important deals, the result of which will be exhibited at the galleries, No. 251 Fifth Ave., this fall. He will return in November.

Mr. Julius Durand-Ruel is expected at the galleries early in November. The galleries are now open for the season.

Mr. James P. Silo returned from Europe in August. He then went to Lake Placid and is now at the galleries conducting important sales.

The galleries of E. Gimpel & Wildenstein are now open for the season. Mr. F. Wildenstein is expected to return from Europe about Oct. 15.

Mrs. Arthur Johns, of M. Johnson-Brown Co., is expected back next week.

The Kelekian Gallery is daily expecting an invoice of Persian pottery. Mr. H. D. Kelekian, who is now in Constantinople is expected at the gallery early in October.

ART EXPERTS COMBINE.

The two art firms of R. W. Partridge, of 180 Bond St., and Lewis and Simmons, of 75 Knightsbridge, London, have just signed the final deeds of a long partnership.

The object of the union of these firms is to extend their connection between London, New York and Paris, and to centralize their London businesses. The new firm will be known in future as Partridge, Lewis and Simmons, and one of the partners will leave on Oct. 14 for New York with a collection of some of the finest specimens of English furniture, and which, pending the opening of permanent premises on Fifth Ave., will be on exhibition with other fine works of art at one of the leading hotels in New York.

COINS BRING RECORD PRICES.

Several hundred gold coins, the last of the collection of the late Peter Mougey, were sold at auction recently in the rooms of the Collectors' Club.

The highest price of the afternoon was \$800, which was paid for a five dollar "Bechtler" gold piece. The distinctive feature of this piece is that it has not the "150 Gr." mark. Another record price—\$680—was paid for a half eagle of 1819. A half eagle dated 1829 was sold for \$370, and a quarter eagle, of 1834 went for \$310. A "New York cent," bearing a bust of Washington and Liberty with a staff and scales, was sold for \$265, and a Revolutionary cent of 1785 brought \$340.

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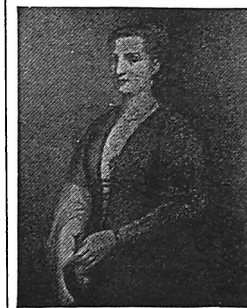
In the August issue of the ART NEWS, mention was made of the gift, by Wm. M. Chase, to the Herron Art Institute, of a full length portrait of himself. This was a slip of the pen, so far as the donor was concerned. The portrait was presented by Carroll Beckwith, the artist who painted it.

ART DEALER BANKRUPT.

An involuntary petition in bankruptcy was filed Aug. 23 in the United States District Court against Aaron A. Fishel, keeper of an art gallery at No. 15 East 39 St., and doing business as Fishel, Adler & Schwartz. The claims of the creditors exceed \$76,000. The value of the assets, consisting of paintings, pictures, prints, etc., will be ascertained through an inventory to be made by I. M. Dittenhofer, who was appointed by Judge Hough as receiver, with a bond of \$25,000, and authorized to continue the business.

OLD FURNITURE BOUGHT.

Mr. "Bob" Partridge's recent acquisitions have been the purchase at £2,047 of the celebrated Chippendale settee at the Dean sale, and of the Chinese Chippendale bookcase for the slightly higher sum of £2,100, while the early Italian bronze fountain head that formed one of the "clous" of the Falcke sale fell to his bid at £4,100. It was also Mr. Partridge who bought the old Chesapeake flag and the Balaclava bugle, which Mr. W. W. Astor afterwards acquired and presented to the United Service Institution.



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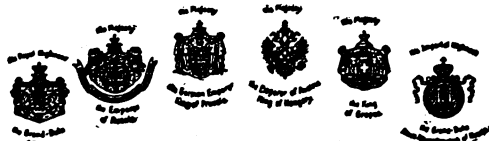
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Washington, D. C.

Blakeslee Galleries

Knickerbocker Trust Co. Bldg.
Cor. Fifth Ave. and 34th St.

IMPORTANT
EXAMPLES

of the

*Early English, French,
Dutch and Flemish
Masters*